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hold upon him, and he finally abandoned business in his devotion to his education at the Academy.

After two years more of study he was rewarded by receiving first prizes for painting, drawing, composition, and etching. Being money prizes, these gave him a start. He took a studio and cast his lot with the other young artists of the metropolis, experiencing the usual hardships and disappointments, which fortunately have only helped to strengthen his faith in himself and his art. For the last four years he has been painting, etching, and illustrating, and has regularly been represented at the current exhibitions.

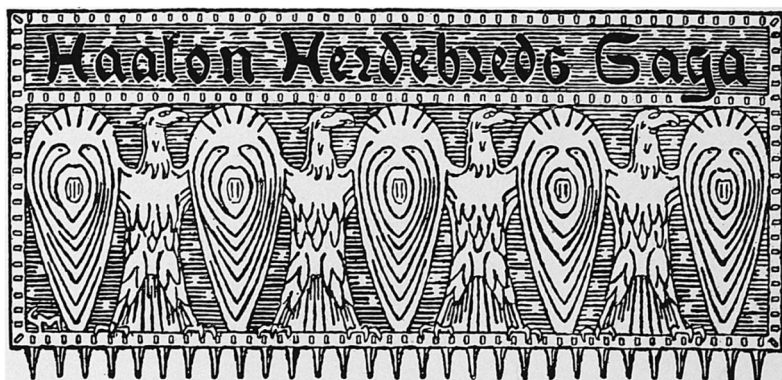
ALLAN C. BIXBY.



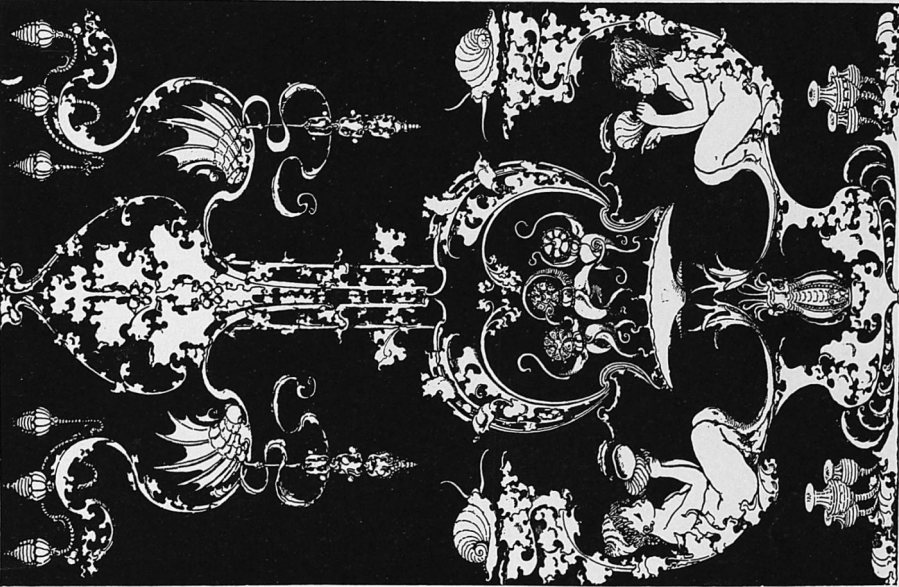
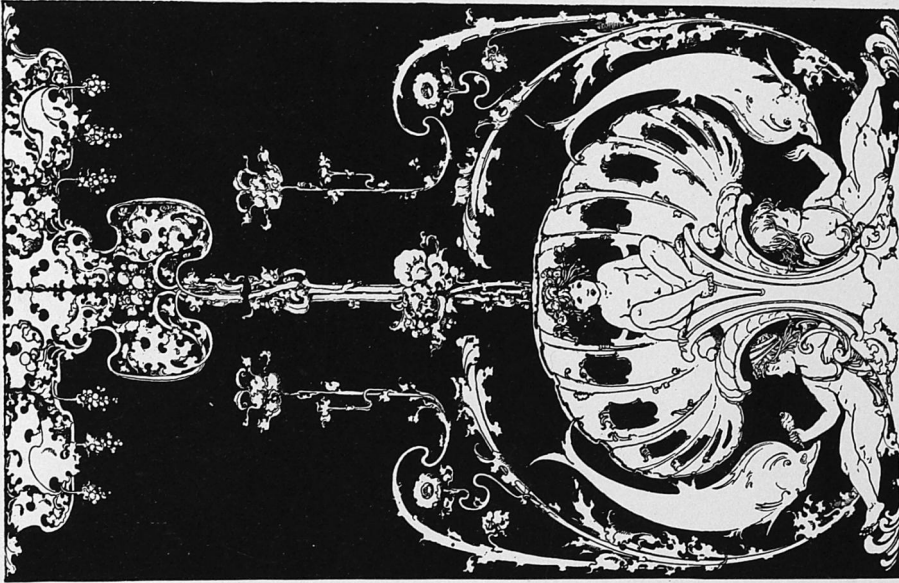
## EXAMPLES OF DECORATION AND DESIGN

The deepest interest is manifested to-day in all forms of applied art, and as a natural consequence there is a sharp demand for designers who have the ability to produce something graceful, striking, or original. There is a craving, more pronounced than in former years, for more beauty in the home, in public edifices, in common things of utility. Fauna, flora, the human form—everything is made to subserve the purposes of the decorator. A mere suggestion is often all that is necessary to give direction to prolonged and fruitful effort. The examples of decoration and design herewith presented are all eminently suggestive. The three cuts on Plate 19 are of headpieces after the antique by Gerhard Munthe, and are used here by courtesy of *Die Kunst*. They are especially appropriate to the Sagas they are meant to illuminate. The two cuts on Plate 20 are of marquetry panels, and are the work of Stephen Webb, a clever designer. They show a skillful use of shell forms. The four cuts on Plate 21 are fabric designs by the French house of Besselièvre Fils. These show an equally skillful use of floral forms for decorative purposes.

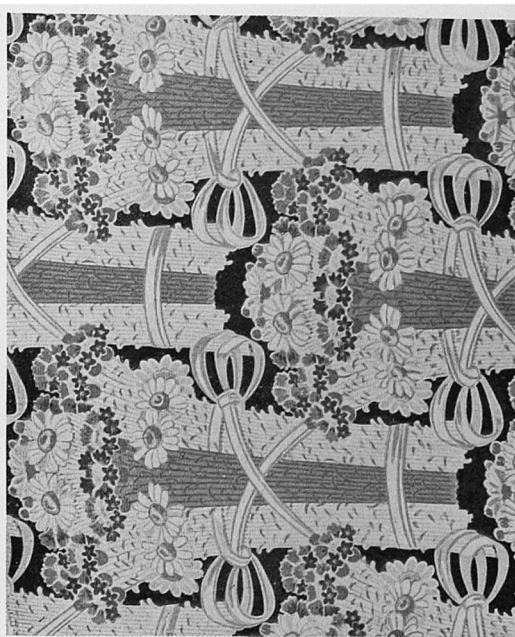
These cuts all show insistence on the principles which the masters of decoration observe—recurrence and balance. As Walter Crane, one of the leaders in the art, says, experience teaches us that the most harmonious arrangements of form and line are those in which the leading lines and forms, through all sorts of variations, continually recur, and that in any defined space, as a panel, tile, or border, one must place a principal mass, and at once balance it with a corresponding mass, or some equivalent. Thus a clever designer, as in the case of the following headpieces, will take forms intrinsically not graceful, and by mere force of repetition or arrangement, produce an artistic effect; or, as in the case of the marquetry panels and fabric designs, he will take forms that have in themselves the elements of grace, and by the same means weave them into a tissue of beauty.



EXAMPLES OF DECORATION AND DESIGN. Plate 19



EXAMPLES OF DECORATION AND DESIGN. Plate 20



EXAMPLES OF DECORATION AND DESIGN. Plate 21